

Issue Date: **August 28, 2006**



PROGRAM SOLICITATION PS 06-05

for a Cooperative Agreement for a:

UNIVERSAL DESIGN LEADERSHIP PROJECT

(Accessibility)

Issued by
National Endowment for the Arts
Grants & Contracts Office
1100 Pennsylvania Ave., NW
Washington, D.C. 20506

Proposals in response to this solicitation in original and five (5) copies will be received at the above address, or if hand carried, in Room 618, until 4:00 p.m. on **November 2, 2006**.

[The National Endowment for the Arts continues to experience lengthy delays in the delivery of First-Class and Priority mail. In addition, contents are subject to an irradiation process that may damage material. Please consider using alternative delivery services.]

For information on this solicitation, write or call:
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The National Endowment for the Arts

The National Endowment for the Arts is the largest annual funder of the arts in the United States. An independent federal agency, the National Endowment for the Arts is the official arts organization of the United States government.

The National Endowment for the Arts awards more than \$100 million annually – investing in every state – which in turn generates more than \$700 million in additional support. The Arts Endowment has played a transformative and sustaining role in the development of regional theater, opera, dance, orchestras, museums, and other arts – both contemporary and traditional – that Americans now enjoy.

Mission

The National Endowment for the Arts is a public agency dedicated to supporting excellence in the arts – both new and established – bringing the arts to all Americans, and providing leadership in arts education.

SECTION I - FUNDING OPPORTUNITY DESCRIPTION

I.A Background

There are still misperceptions about what universal design is. Many equate it with minimum access standards, not realizing that it extends to every aspect of society, seeking to make the environment usable by people throughout their life spans. There is continued need throughout the design fields for increased understanding of ways to accommodate the needs of people of all ages and abilities in the most inclusive manner.

The National Endowment for the Arts convened a group of leaders in universal design in October 2003 to review the last decade of progress and identify future opportunities for advancing the understanding and practice of universal design.

The 2003 meeting produced a wealth of recommendations on ways the agency and others may work to advance this important design process. Participants agreed that, although much has been accomplished over the last decade, many practitioners in design still do not fully acknowledge the diversity that is part of our society. Participants recommended that strategies should be developed to broaden the appeal of universal design, to take it out of the disability community into the broad mainstream of society to create inclusive communities. The meeting report and recommendations are located at:

<http://www.arts.gov/resources/Accessibility/ud/contents.html>.

I.B Scope of Work

This Program Solicitation requests proposals to carry out a project that will create greater public awareness of and demand for universal designed environments, by educating designers, consumers, educators, developers, city planners, and others on this important design process. The successful proposal must outline a project that will involve collaboration with the targeted audiences, using innovative strategies in order to meet the broad social need, while bringing universal design into the mainstream. The proposal selected will form the basis for a Cooperative Agreement that the Endowment will enter into with the selected organization to carry out the proposed project.

The type and scope of acceptable projects that may be proposed is broadly defined. The proposed project should: meet the purpose of this initiative as defined above; focus on the design of spaces and landscapes; and address one or more of the recommendations in the Report on the October 2-3, 2003 Meeting, "Envisioning Universal Design: Creating an Inclusive Society Report at:

<http://www.arts.gov/resources/Accessibility/ud/contents.html>. The Endowment considers all of the Report recommendations as viable options, but preference will be given to projects that would broaden the appeal of universal design and take it out of the disability community and into the mainstream of society. For example, the report recommendations include:

- ✓ Establishing alliances and development projects with strategic partners, such as, other progressive design movements, related governmental and non-governmental high profile firms to take advantage of their existing infrastructure.
- ✓ Conducting a universal design marketing campaign.
- ✓ Working with entities that award professional degrees and accreditation agencies to establish performance criteria that incorporate universal design.

SECTION II - AWARD INFORMATION

- II.A** Only one Cooperative Agreement award is expected to be made. Funding in the amount of \$50,000 is subject to the availability of FY 2007 funds. The performance period of the Cooperative Agreement is expected to begin in March 2007 and continue for up to 16 months.
- II.B** The Endowment's Project Director will be substantially involved in the project, including periodic discussions with the successful organization about the progress of the project, providing input and guidance on the composition of any committees, project development, end products, evaluation, and dissemination of results.

SECTION III - ELIGIBILITY INFORMATION

- III.A** Nonprofit, tax-exempt 501(c)(3), U.S. organizations; units of state or local government; or federally-recognized tribal communities or tribes may apply.
- III.B** A one to one match, in accordance with OMB Circular A-110, is required.

SECTION IV - APPLICATION AND SUBMISSION INFORMATION

- IV.A** This solicitation provides all of the information that you need to submit a proposal.
- IV.B** Proposals in response to this solicitation, in original and five (5) copies shall include:
- IV.B.1** A proposal describing in detail:
- Project objectives and the approach to accomplishing the goals for this initiative.
 - The role of the collaborating mainstream organization(s).

- Staffing.
- How the project will be implemented.
- Dissemination plans.
- Timeline for all phases of the project.
- How the achievement of goals will be measured.

IV.B.2 A list of at least three references for recent projects successfully performed for other similar efforts, including the name and phone number of the point of contact. Proposals may also include lists of projects and points of contact for other contracts with public or private entities or other evidence of successful past performance. It is important that references be current and that they can be readily contacted.

IV.B.3 A detailed Budget. The attached Cooperative Agreement Cost Proposal form should be used to summarize the budget. Additional schedules or supporting information should be attached, as necessary. In addition, if indirect cost is proposed, include a copy of the most recent indirect cost rate agreement with your cognizant Federal audit agency.

IV.B.4 DUNS Number.

IV.C Proposals in response to this solicitation must be received by **November 2, 2006** at:

National Endowment for the Arts
Grants & Contracts Office, Room 618
1100 Pennsylvania Ave, N. W., Washington, D.C. 20506

IV.D Any proposal received after the time specified for receipt will not be considered unless: it was sent by mail and it was determined by the National Endowment for the Arts that the late receipt was due solely to mishandling by the Endowment after receipt at the Endowment; or it is the only proposal received; or it offers significant cost or technical advantage, and it is received before an award determination has been made.

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SECTION V - APPLICATION REVIEW INFORMATION

V.A Proposals received in response to this Solicitation will be evaluated and a Cooperative Agreement will be entered into with the applicant whose proposal is determined to be most advantageous to the Government. The evaluation will be based on artistic excellence and artistic merit, and include the following considerations:

V.A.1 Content (approximately 55%)

- ✓ Degree to which the proposal demonstrates an understanding of Universal Design, and an understanding of the project's objectives and requirements.
- ✓ Degree to which the proposal is linked with the collaborating organization's mission and programs.
- ✓ Degree to which the proposal reveals effective and creative approaches to meeting project objectives.
- ✓ Degree to which the proposal demonstrates a sound methodology and a timely and cost-effective work plan for accomplishing the project's objectives.
- ✓ Degree to which the dissemination plan reaches mainstream audiences.
- ✓ Degree to which short term and long term indicators for success are defined.

V.A.2 Capability (approximately 30%)

- ✓ Evidence of the applicant's expertise in Universal Design as it relates to the project.
- ✓ Demonstrated ability of the applicant to manage the logistical, financial, scheduling, and production requirements of the project.
- ✓ Adequacy of time commitment of personnel.
- ✓ Evidence of the applicant's experience in carrying out projects of related or similar nature.
- ✓ Evidence of how this project fits within the applicant's own programs or long-term objectives.
- ✓ Resources available for dissemination of information to the targeted audience.

V.A.3 Budget (approximately 15%)

- ✓ Reasonableness of the elements of cost in each category of the budget.
- ✓ Ability of the applicant to bring additional resources to this project, including financial resources.

SECTION VI - AWARD ADMINISTRATION INFORMATION

VI.A Cooperative Agreement

The instrument that will be awarded as a result of this Program Solicitation is a Cooperative Agreement, as defined by the Federal Grant and Cooperative Agreement Act of 1977, Public Law 95-224. A Cooperative Agreement is a cost reimbursement instrument. No fee or profit (or other increment above allowable cost) is allowed.

For nonprofit organizations except colleges and universities, the provisions of Office of Management and Budget Circulars A-110 ("Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals and Other Nonprofit Organizations") and A-122 as amended ("Cost Principles for Nonprofit Organizations") will be incorporated by reference into the Cooperative Agreement.

For colleges and universities, the provisions of OMB Circulars A-110 and A-21 ("Cost Principles for Educational Institutions"), as amended, will be incorporated by reference into the Cooperative Agreement.

For units of state and local governments and federally recognized Indian Tribal governments, the provisions of the government-wide Common Rule issued pursuant to Office of Management and Budget Circular A-102 and codified by the National Endowment for the Arts as "Part 1157-Uniform Administrative Requirements for Grants and Cooperative Agreements," Office of Management and Budget Circulars A-128 ("Audits of State and Local Governments"), and A-87 ("Cost Principles Applicable to Grants and Contracts with State and Local Governments") will be incorporated by reference into the Cooperative Agreement.

VI.B General Terms and Conditions

National Endowment for the Arts Cooperative Agreements are subject to the General Terms and Conditions for Grants and Cooperative Agreements to Organizations, located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>

VI.C Assurances of Compliance

Assurance of Compliance with Non Discrimination Requirements

By submission of a proposal, the proposer hereby agrees that it will execute projects, productions, workshops and programs in accordance with the requirements of Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, the Age Discrimination Act of 1975, and Title IX of the Education Amendments of 1972, where applicable. Copies of the nondiscrimination regulations identified

above may be obtained by writing to the Office of Civil Rights, National Endowment for the Arts, 1100 Pennsylvania Ave, NW, Washington, D.C. 20506.

Certification Concerning Debarment and Suspension

The Proposer certifies that, as required by regulations implementing Executive Order 12549, "Debarment and Suspension," neither it nor its principals: (a) is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any Federal department or agency; (b) has, within a three-year period preceding this proposal, been convicted of or had a civil judgment rendered against it for commission of fraud or a criminal offense in connection with a public (Federal, State, or local) transaction or contract under a public transaction; for violation of Federal or state antitrust statutes; or for commission of embezzlement, theft, forgery, bribery, falsification or destruction of records, making false statements, or receiving stolen property; (c) is presently indicted for or otherwise criminally or civilly charged by a governmental entity with commission of any of the offenses enumerated in (b) of this certification; and (d) has within a three-year period preceding this proposal had any public transactions terminated for cause or default; and that it will include this clause without modification in all lower tier covered transactions (excluding contracts under \$25,000), solicitations, and proposals.

Where the Proposer or any lower tier participant is unable to certify to this statement, it shall provide an explanation to the Endowment Grants & Contracts Office.

Delinquent Debt Certification

The Proposer certifies that it is not delinquent on any Federal debt or, if it is, will provide explanatory information. Examples of relevant debt include delinquent taxes, audit disallowance, benefit overpayments.

Labor Standards Assurance and Drug-Free Workplace Act Certification

The successful recipient of the Cooperative Agreement will also be required to provide assurance of compliance with the labor standards set out in "Part 505 (29 CFR) - Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts," in accordance with the National Foundation on the Arts and the Humanities Act of 1965, as amended (20 U.S.C. 951 et seq.); and provide the certification required by the Drug-Free Workplace Act of 1988 (41 U.S.C. 701 et seq.; also implemented through the Debarment and Suspension regulations).

VI.D Reporting

- VI.D.1** The National Endowment for the Arts is required to report on the geographic locations of grant and Cooperative Agreement activities. To ensure the accuracy of this information, the Cooperator shall submit a completed *Geographic Location of Project Activity* form within 30 days after award of the Cooperative Agreement, or with the first request for payment, whichever comes

first. The form is located at

<http://www.arts.gov/manageaward/CoopAgreements.html>

- VI.D.2** Within one month after the award of the Cooperative Agreement, the Cooperator shall submit a revised workplan to the Endowment Project Director.
- VI.D.3** Within six months after the award, the Cooperator shall submit an interim report to the Endowment Project Director.
- VI.D.4** Final products shall be submitted to the Endowment Project Director at the completion of the project.
- VI.D.5** No later than 90 days after the completion or termination of the Cooperative Agreement, the Cooperator shall submit to the Endowment Grants & Contracts Office, Cooperative Agreement Section, and the Endowment Project Director a Final Descriptive Report (FDR), and a Financial Status Report, Standard Form 269. Report forms are located on the National Endowment for the Arts website at: <http://www.arts.gov/manageaward/CoopAgreements.html>.

SECTION VII - AGENCY CONTACTS

For information on this solicitation, write or call:

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SECTION VIII - OTHER INFORMATION

Rejection and Award.

The National Endowment for the Arts reserves the right to reject any or all proposals.

BUDGET FORMS

Page 1 of 2. Read the instructions that follow this form before you start.

Applicant (official IRS name):

INCOME

1. Amount requested from the Arts Endowment \$

2. Total match for this project Be as specific as possible. Asterisk (*) those funds that are committed or secured.

Cash (Refers to the cash donations, grants, and revenues that are expected or received for this project)

Total cash a. \$

In-kind: Donated space, supplies, volunteer services (These same items also must be listed as direct costs under "Expenses" below or in Part 2 of the Project Budget form; identify sources)

Total donations b. \$

Total match for this project (2a. + 2b.) \$

EXPENSES

1. Direct costs: Salaries and wages

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
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Total salaries and wages a. \$

Fringe benefits

Total fringe benefits b. \$

Total salaries, wages, and fringe benefits (a. + b.) \$

Applicant (official IRS name):

EXPENSES, CONTINUED

2. Direct costs: Travel (Include subsistence)

# of travelers	From	To	Amount
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Total travel \$

3. Direct costs: Other expenses (Include consultant and other fees, honoraria, contractual services, access accommodations, publication, telephone, photocopying, postage, supplies and materials, distribution, transportation of items other than personnel, rental of space or equipment, and other project-specific costs)

Amount

Total other expenses \$

4. Total direct costs (1. from Project Budget, Part 1 +2.+3.) \$

5. Indirect costs (if applicable)

Federal Agency:	Rate (%)	x Base	= \$
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6. Total project costs (4.+5.) \$

Instructions For Budget Form

INCOME

1. **AMOUNT REQUESTED FROM THE ARTS ENDOWMENT:** Indicate the amount that you are requesting from the Arts Endowment.
2. **TOTAL MATCH FOR THIS PROJECT:** Cash match refers to the cash donations (including items or services that are provided by the applicant organization), grants, and revenues that are expected or received for this project. Do not include any Arts Endowment or other federal grants (e.g., from the Department of Education, National Science Foundation, National Endowment for the Humanities) that are anticipated or received.

In-kind: Donated space, supplies, volunteer services are goods and services that are donated by individuals or organizations other than the applicant (third-party). To qualify as matching resources, these same items also must be listed in the project budget as direct costs. The dollar value of these non-cash donations should be calculated at their verifiable fair-market value. Identify sources. Reminder: Proper documentation must be maintained for all items noted as “in-kind.”

EXPENSES

DIRECT COSTS are those that are identified specifically with the project. Salaries and wages cover compensation for personnel, administrative and artistic, who are paid on a salary basis. (Funds for contractual personnel and compensation for artists who are paid on a fee basis should be included in “3. Other expenses” in Part 2 of the Project Budget form, and not here.) Indicate the title and/or type of personnel, the number of personnel, the annual or average salary range, and the percentage of time that will be devoted to the project. List key staff positions, and combine similar functions. Where appropriate, use ranges. Example:

Title and/or type of personnel	Number of personnel	Annual or average salary range	% of time devoted to this project	Amount
Executive Director	1	\$40,000 per yr.	10%	\$4,000
Archivists	3	\$20-25,000 per yr.	5-40%	\$15,000
Support Staff	2	\$15-20,000 per yr.	20-30%	\$9,000

Salaries and wages for performers and related or supporting personnel must be estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. (See “Legal Requirements” for details.) Salaries and wages that are incurred in connection with fund raising are not allowable project expenses; do not include them in your budget.

Fringe benefits are those costs other than wages or salary that are attributable to an employee, as in the form of pension, insurance, etc. They may be included here only if they are not included as indirect costs.

INDIRECT COSTS are overhead or administrative costs that are not readily identifiable with a specific project. (The costs of operating and maintaining facilities and equipment, depreciation or use allowances, and administrative salaries and supplies are typical examples of indirect costs.) Indirect costs are prorated or charged to a project through a rate negotiated with the Arts Endowment or another federal agency. If you do not have or intend to negotiate an indirect cost rate, leave this section blank. You may claim administrative costs or overhead as direct costs under “3. Other expenses.” If you have a negotiated rate and would like to include indirect costs, complete the information requested in this section and attach a copy of your current negotiated agreement. For additional information, see “Indirect Cost Guide for NEA Grantees.”

TOTAL PROJECT COSTS is the total of “4. Total direct costs,” and, if applicable, “5. Indirect costs.” NOTE: “1. Amount requested from the Arts Endowment” (from Part 1 of the Project Budget form) plus “2. Total match for this project” (also from Part 1) must equal the “Total project costs.” Your project budget should not equal your organization’s entire operating budget.